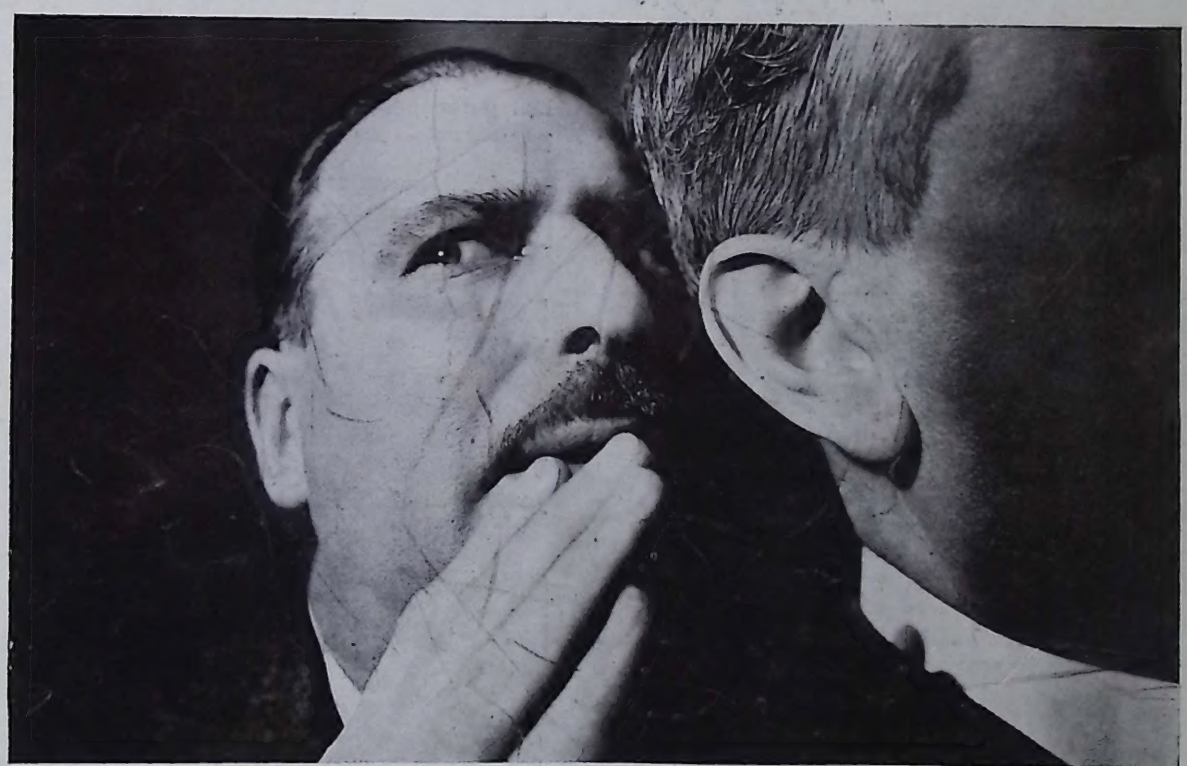
CANADIAN
MOVING PICTURE
DIGEST

ol. 23, No. 43 TORONTO 2, CANADA February 20th, 1932



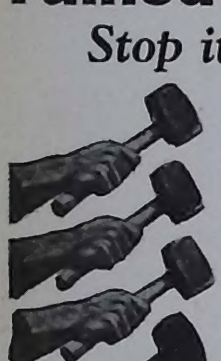
THE WHISPERING CAMPAIGN that ruined a theatre—

(See Inside Cover)

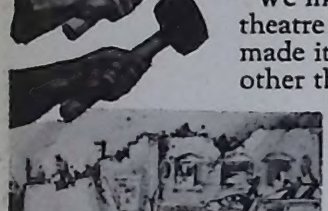
PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

The WHISPERING CAMPAIGN that ruined a theatre —

Stop it before it stops you!



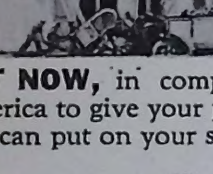
"He's slipping!" "The lobby used to be jammed!" "Is it new management?" "It's bad management!" "We used to go regularly!" "What happened?" "His programs are terrible now!" "The house even looks seedy!" "Poor pictures kill a theatre quick!" "We go across the street now!" "So do we!" "So does everybody it seems!" "We like the shows there better!" "The theatre is more cheerful!" "Good pictures made it successful!" "Too bad about the other theatre!" "That's *his* worry!"



STOP THE TALK before it tears brick and mortar, piece by piece from your house!

—and there is only one way to stop it!

ACT NOW, in company with the leading showmen of America to give your patrons the BEST entertainment that you can put on your screen! *He who hesitates is lost!*

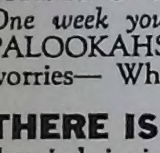


IN THE BLACK, IN THE RED, black, red, red, black, red, red, red—

WHAT'S THE USE?

One week you get a good picture—And then A LOT OF PALOOKAHS! You work hard— You worry— Your wife worries— What's the use?

THERE IS ONE COMPANY (*and only one company*) that is bringing security and happiness to exhibitors today!



The Hell with Headaches—Life is too short!

THERE IS ONE COMPANY
(*and only one company*)
that is capable of giving you hits, week after week!

CERTAINLY IT'S A CINCH to come through with an occasional hit! **BUT** does that *occasional hit* solve your problem! **THE FACTS** prove that *only* Metro-Goldwyn-Mayer is geared in its Studio and its personnel and its Stars to guarantee you a continuous flow of great product. The accomplishments of Metro-Goldwyn Mayer have always been **THE TALK OF THE INDUSTRY** but this year **AS NEVER BEFORE!** *And we will show you that we have barely started!*

HOME SWEET HOME!
BEFORE you book Metro-Goldwyn-Mayer Pictures!

HOME SWEET HOME
AFTER you tell them you've got M-G-M!

Don't be an OSTRICH! The Bird that keeps his head in the sand and thinks he's SAFE is only fooling himself!

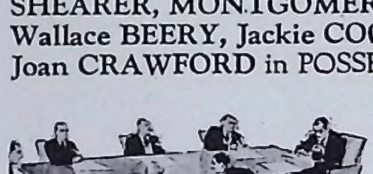
THE MOVIE HABIT is the METRO GOLDWYN-MAYER HABIT!

Naturally when they see this on all the BIG pictures, *you can't get them into your house unless you give 'em this* —and never, never was there a year when this was stepping so high, wide and handsome!

"Let's go! It's an M-G-M show!"

FOR INSTANCE! To name just a few:

MARIE DRESSLER in EMMA
Wallace BEERY, Clark GABLE, in HELL DIVERS
GARBO-NOVARRO in MATA HARI
SHEARER, MONTGOMERY in PRIVATE LIVES
Wallace BEERY, Jackie COOPER in THE CHAMP
Joan CRAWFORD in POSSESSED



You don't hear about shak ups and upheavals at t M-G-M studios!

All honor to the brains, loyalty and conscientiousness of the M-G-M Studio Showmen.

IT TAKES A SMOOTH-RUNNIN OUTFIT TO CREATE THE BIG, NE PRODUCTION IDEAS!

FOR INSTANCE! To name just a few comin

FREAKS—*A land-mark in screen daring!*
ARSENE LUPIN—*John and Lionel Barrymore together!*
TARZAN, THE APE MAN—*Another "Trader Horn"!*
POLLY of the CIRCUS—*Marion Davies and Gable together*
PROSPERITY—*Dressler-Moran are in again!*
LIMPY—*Jackie Cooper at the top of his fame!*
STRANGE INTERLUDE—*A Norma Shearer Triumph!*
LETTY LYNTON—*Joan Crawford does it again!*
—and of course, GRAND HOTEL *with Garbo, Beery, Cra ford, John and Lionel Barrymore, Lewis Stone.*

PARDON ME if I see to PAT MYSELF on th back!"

Pride that's justified! Pride in the product he h delivered! Pride in every member of his lo organization! Pride in the knowledge that goes on to greater heights! Pride in the faith the public which he serves! Pride in his assoc tion with the leading exhibitors of America! A *they are proud of him!*

Famous Players removing Headquarters of group of former Allen Theatres from Toronto—Taxation is excuse!

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RAY LEWIS
Editor and Managing Director

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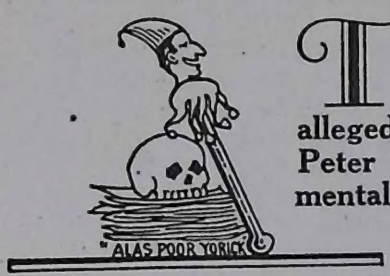
Where Were the Independents?



THE INTERESTS of the Independent Exhibitors in Canada were not legally represented in the prosecution of Famous Players Canadian and others, for an alleged combine in Restraint of Trade, and as found by Mr. Peter White, Commissioner for the Government, as "detrimental to the Public Interest."

The White Report covered a good many pages in its presentation of "compulsory arbitration," "protection," "Block Booking," "Independent Elimination" and "lack of competitive trading," also reasons for the lack of a British Film Trade Market in Canada.

The Independents were naturally interested in the proceedings, and yet no Independent Exhibitor, or a group of them had any counsel to protect his or their Interests, or those Independent Exhibitors, who came as Crown witnesses under subpoena!

True, the Crown prosecution is engaged for such purposes, but have you ever attended a legal action of any importance where the Interests involved depended on the Crown to prove their case? One of the K.C.'s talked about a "fine comb" in his defence, the defendants certainly fine-combed "the availability of King's Councillors" to utilize for their protection.

Is it not the custom to give the Crown added legal counsel; and if the Independent Exhibitors had availed themselves of this legal privilege, would some of the exhibitors, giving evidence, found their evidence discredited by the Counsel for the Defence?

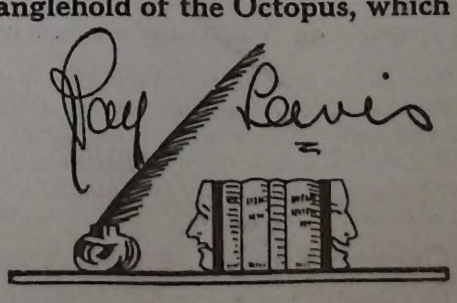
Did it occur to anyone to call upon Mr. Abram F. Myers, General Counsel for the Allied States Association of Motion Picture Exhibitors?

Mr. Myers was rather closely identified with the Federal Trade Commission of the U. S. which investigated a similar condition in respect to Famous Players Lasky, now Paramount-Publix. He could have given the Crown some excellent co-operation.

Mr. Earl Lawson, M.P., Counsel for the Co-operative group, would have been most valuable legal aid; and Mr. Nathan Taylor, with the Co-operative also practices law. Not one legal representative for the Independents was present, save the Crown, and the Crown's assistants, yet every individual company named found it necessary to have legal counsel represent it individually.

The White Report, result of this Government's interest in protecting Independents, paved a way for freedom from the stranglehold of the Octopus, which is not only a "blood sucker" of enormous degree, but sounds like a Champion Liar Net.

Whatever is the result of the prosecution, the Independents committed an evident blunder!



RAY

RAY LEWIS

PRESENTS

THE ALLIED States Association of Motion Picture Exhibitors has forwarded an "open letter," said to be addressed to "every officer of every theatre owner organization, not affiliated with Allied States Association of Motion Picture Exhibitors."

The letter is the forerunner of a "rehabilitation plan of operation" to be presented on the floor of the National Convention of Independent Theatre Owners of the United States, which is sponsored by Allied and called for March 8th, 9th, 10th, at the Statler Hotel, Detroit, Mich.

The letter states that "every independent, unaffiliated theatreowner, regardless of organization affiliation will be granted the same voice and vote at the Detroit meeting as Allied members."

The letter speaks of eight major problems confronting the industry in its various operations. We will present these "Major Problems" as determined by Allied on another page of The Digest.

On this page we are interested in the "open letter," signed by the President of Allied, W. A. Steffes, who for many, many years has played a conspicuous part in Independent Exhibitors' Associations. Mr. Steffes and your editor, during the Motion Picture Theatre Owners' days have had some fiery cross-current orations, voiced at M. P. T. O. A. conventions, but here we both are, battling the battle for the Independents, and endeavoring to impress a greedy-crazed, Inflated-Ego Film Industry, that its Economic Digestive Tract is not only "full of pus," but that it is dangerously close to becoming punctured, with consequences, not only fatal to producer-distributors, but to all the exhibitors as well!

SURELY the producer-distributors have not all the brains, (if they have the control through strategy and strategic points), in this Industry. The Independents must have some brains which have functioned and can function in this Film Industry, in which they have had as long, and as much experience as the producer-distributors. Why should producer-distributors continue to say "my terms and my terms only" to exhibitors?

Why cannot it be, "our terms" between such traders?

The public is in no mood for Monopoly; and Treasuries of all countries are depleted, with Governments "sitting up all night" to devise "Ways and Means" of coping with a situation where there are starving millions, looking to Governments for Relief!

Who will care about saving the Industry for the Monopolists, for the money-bags which live in palaces, while Independents plead for an opportunity to earn their daily bread?

What sympathy will these greedy moguls hope to secure from Governments, from a Public, irritated by hunger, by suffering?

It is a bad time to create "bad friendships, ill-will and disturbed economic relationships. The Independent is the only representative unit in this Industry whose voice will be patiently heard by Governments, and by the People.

Let these Independents speak for an United Industry, for there is surely a receptive public to heed their complaints; and in a day of the People's Rule, The People sit in judgment and render the verdict.

AGAIN we refer to Paramount-Publix in control of Canada's dominant theatre chain. Releasing product itself, through its exchange here; and being in a position to dictate play dates, terms to competing producing and distributing companies seeking to do a Film Trade in Canada.

Paramount-Publix, with its producing and distributing unit, is in a position in Canada to know every dollar that any producing and distributing company earns, through bookings these respective companies may have in the Famous Players Canadian Corp.

It is, in other words, in the same position as England, in relationship to the Rock of Gibraltar, through which England holds the key to the Mediterranean. Paramount-Publix by holding Canada in its control, holds a strategic point which gives it the "Key" to World Film Control.

SUCH a strategic position should be neutral, such a strategic position, should be International Film Territory; and failing in such a protectorate, it should be made Canadian-controlled, for a most logical reason Canada is British Territory.

Censor Board of Great Britain warns trade against "Sex" pictures

The New Film on Broadway

By *Betty Ross*

"PRESTIGE," an R.K.O. production, directed by Tay Garnett. Starring Ann Harding.

An Indo-China setting and a story on the lines of that other smasher, "East of Borneo," makes "Prestige" an interesting film.

In the comfortable environs of Paris, Therese Du Flos, daintily portrayed by the ever charming Ann Harding, is loved by two men, Capt. Remy Bandoin (Adolph Menjou) and Lieutenant Andrew Verlaine(Melvyn Douglas). She leans toward the young Lieutenant and when he is sent to far off Lao Bao, a jungle post in the wilds of Indo-China, she faithfully promises to wait for him.

While the Lieutenant is suffering from jungle discomforts, his fiancee is besieged by the attentions of Capt Remy Bandoin and Menjou is a most persistent wooer. When the year is over and Verlaine is ordered to stay on indefinitely, brave Therese leaves her native Paris and goes out to join him in the jungle.

Their stay there continues to be a torture. Haunted by longing for Paris and civilization, they linger on in the tropic country, but the fever-wracked husband takes to drink while Ann, a soldier's daughter, tries desperately to be brave.

Into this unhappy situation strolls the debonair Captain and when the miserable drunkard sees the fresh hope this has brought to his wife, he nobly decides to step out of their lives forever and give them a chance to start over again. Fate intervenes in the form of the captain's murder, a native uprising and Andre's living up to white man's prestige by downing the rebellion and his following regeneration.

All in all, the actors acquit themselves handsomely in difficult roles and the picture is a satisfyingly exciting one.

* * * *

"MURDERS IN THE RUE MORGUE," a Universal picture, directed by Robert Florey. Starring Bela Lugosi.

Edgar Allan Poe's grim story is revived again in the shadow art and casts its tentacles of horror over Broadway. There is none more effective than Bela Lugosi, arch-horrifier, in the role of Dr. Mirakle and his scenes and his acting are hair-raising indeed.

The play juggles its quota of thrills with its shudders and is the kind of mystery the fans will no doubt "eat up."

Lugosi in a new kind of make-up is as fearsome as ever and between his mesmerizing and the ape wandering over unnatural looking rooftops when Paris sleeps, your spine goes in for plenty of exercise.

Dr. Mirakle goes around opening mysterious doors, carrying his passion for developing fiendish inspirations to such an extreme that human life loses all value for him as a result. Naturally in the end, he becomes a victim of his own unholy schemes as did the famous prosecutor in the German film, "Der Andere."

Sweet little Sidney Fox and adequate Leon Waycoff bring in the love element. Brandon Hurst as the baffled police thief and Noble Johnson are fine. Plump Bert Roach provides the comedy touches that lift the heavy drama. Some of the most spine-chilling scenes are those where the weird midnight ape carries the fear-numbed Miss Fox over the shadowy roof-tops. It's a thrilling show for those who enjoy horror mystery plays.

"HELL'S HOUSE," written and directed by Howard Higgin. Presented by Benj. F. Zeidman. Featuring Junior Durkin, Pat O'Brien and Bette Davis. An Independent production.

This latest film at the Strand presents a serious treatment of an interesting and gripping theme. In the spirit of crusading, it earnestly calls attention to the flagrant crimes committed by our so-called reformatories under the guise of helping unforunate children who have gone wrong. At all events it makes a sincere effort to put across a heartfelt message where are maladjusted young are concerned.

A newly orphaned boy whose mother has been killed by an unknown automobilist, goes to town to live with his relatives. In his uncle's home he becomes greatly attached and fascinated by their boarder, a likeable young bootlegger who keeps his business a secret from the family. When the boy's uncle loses his job, Jimmy immediately enters the employ of this friendly boarder in order to help meet the family expenses. Police raid the place where the bootlegger delivers and the boy is caught in their toils. Because he refuses to poach on a pal, he is sent to the State Reformatory, and until his friend Mr. Kelly finally becomes manly enough to live up to his friend's expectations and come across with the truth, the boy is made very thoroughly and bitterly acquainted with the life that goes in in "Hell's House."

The picture deserves credit for its very courageous treatment of the serious subject of juvenile delinquency and immediately makes a strong bid for popular appeal and acclaim. Junior Durkin as the boy and Junior Coghlan as another misguided youngster in "Hell's House" will rend your heart with the sincerity of their playing.

(*Special to Digest from Winnipeg*)

An amendment to the Theatres and Cinematographs Act of Saskatchewan now before the legislature of that province is creating much interest in the west. It is a government measure.

Seeking power to establish a joint board of censors with other provinces of Canada this amending bill to the Theatres Act provoked animated debates in the legislature. Dr. J. M. Uhrich, Liberal, Rosthern, argued that this provision was entirely unnecessary. "I object to Saskatchewan being governed by other provinces and think its about time we undertook to govern ourselves," he said, when contending that a joint censor board with other provinces would remove entirely the Saskatchewan censoring privileges. He based his argument on conditions which arose a number of years ago when Saskatchewan picture films were censored by outside authorities, the Manitoba board.

Hon. M. A. MacPherson said there was no intention of setting up a joint board, but the power was being sought in case, in the interests of economy, such a step was felt necessary. Premier Anderson, joining in the debate, said the move was decided upon at the interprovincial conference with Manitoba and Alberta and would result in a saving to the people.

Imperial Economic Conference in Ottawa in July, will have a film problem to consider and discuss

Observations

By The Editor

THE Motion Picture Theatre Owners of America will have its National Convention, Mayflower Hotel, Washington, D. C., Monday, Tuesday, and Wednesday, March 14-15-16th.

A special invitation to The Digest is extended, also to Canadian exhibitors, who are cordially invited to attend. Information is to the effect that there will be a record attendance. Make March Convention Month. Attend both conventions, exhibitors, the Allied at the Statler Hotel, March 8-9-10th, and then on to Washington, March 14-15-16th.

This is a momentus year for Independents, it is "now or never." Attend the conventions, "listen in" to plans formulated at these conventions. The problems of the U. S. Independents are your problems. At least 95 per cent of the product which you play in your theatres comes from the U. S.

* * * *

U. S. INDEPENDENTS are in the same position as Canadian Independents in the struggle for quality product, with this added contingency, the Canadian exhibitor has to fight against "one monopoly," whereas in the U. S. there is at least "the battle of the giants" and in this conflict "a few crumbs fall" for the Independents, from the "table of the giants."

This year will find the last battle staged. Either Independents will "get a break" from those who are seeking to "grab the Film World," or Governments will interfere to make even "grabbing" a part of the world, that is a domestic market, in the category of a "Restraint of Trade and Commerce" and detrimental to the public interest.

* * * *

THIS YEAR 1932, is bread for you Independent exhibitors, or it is "water."

The promises which have been made to you by "Crying Zukors" could, like the film produced, circle the world.

The conferences which you have attended similar to the 5-5-5 plan, presided over by that Kentish spirit of "passing the buck," gives you an addition of 0-0-0.

The spirit of 1932 is all for you, Independent Exhibitors. The entire world is organizing to "get men jobs," to "keep business going."

The principle of "putting people out of business" today is as popular as a hornet nestled between your bare shoulders! Public opinion needs but this spark of indignation to arouse it into Action. Organized action which makes for control, for legislation.

* * * *

THE "Thatcher Decree" was not a one-year battle. We were told it was a relentless fight, covering a period of approximately seven years. "The fixers" laugh first always, but their "fixing" is like the so-called Film "protection" we have had here, it starts a "pernicious system into operation," which must become intolerable: and in the subsequent irritation there is a "leak"; and an Investigation.

Remember the dates of the Conventions. Exhibitors attend. Yours is the Voice of Public Opinion. Yours will ultimately be the Voice of Governments.

* * * *

"THE MAN OF MAYFAIR," a Paramount British Production will bring no glory to the country of its origin, or any box-office records to Paramount.

It is a long-winded tiresome story which like the serpent's tail drags itself along, until you are irritated into wishing that something would happen. There is one redeeming feature, the work of Jack Buchanan, which is excellent, although wasted.

* * * *

CENSOR BOARD of Great Britain warns Film Trade in 1931 Report, "Stern Action needed against sex type of picture."

Thirty-four pictures banned last year, a record number and objections made to 284. Edward Shortt, President, British Board of Film Censors, reported the rejection of 34 films, totalling 146,183 feet, as unsuitable for public exhibition. Eight other films are still under consideration and the report states "drastic alterations necessary," before they can be passed.

"Unquestionably the tendency of late is for films to become more and more daring," the report states, "the result, probably, of the large number of stage plays now presented on the screen and the license today allowed in current fiction. Even when the story is not in itself wholly immoral, there appears a desire to stress the unpleasant aspect best described as "sex appeal," with a wealth of detail altogether prohibitive of public exhibition."

* * * *

FIVE players in "Through the Years," Vincent Youmans Musical Show, were notified to appear before the Council of Actors' Equity Association to answer charges of violating an Equity Amendment passed in 1924 prohibiting members from Broadcasting without compensation. It is considered in theatrical circles an important test case.

The players contended that they broadcasted without compensation in order to help the show through this medium of publicity.

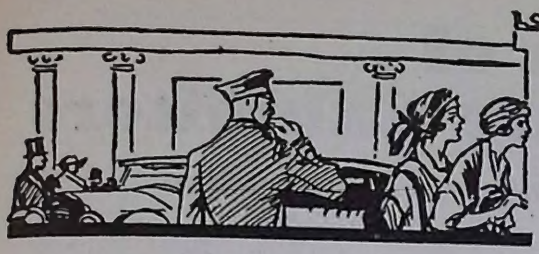
* * * *

MINNIE MADDERN FISKE, one of the greatest actresses of her age passed away recently, after a stage career of 64 years.

Not only as an actress, but as a producer, and a stage director was Mrs. Fiske internationally renowned. Her philanthropies were as varied as they were many, but perhaps her love of animals and little children directed most strongly her charitable impulses for their protection. Her name was magic at the box-office, even when, in order to be free of Trust control, and to live her artistic career as an Independent, she hired town halls, and erected tents in which to give her plays throughout America.

(Continued on Page 8)

British International Pictures Limited has not yet submitted Statement of Defence in answer to Claimants' Action for Alleged Breach of Contract



Show Business

Correction Article De Forest Phonofilm Published Digest Feb. 6th

In the issue of February 6th The Digest published the following statement, "The Weston Theatre, Weston, Ont., has just put into operation its new installation of 'The Voice of Action,' replacing the De Forest Sound System, with which it was formerly equipped. The Northern Electric Engineers handed over the apparatus a week ago today," etc.

In a telephone communication from Jules Levine, director of General Sound Equipment Limited (De Forest Phonofilm) Mr. Levine informed Ray Lewis that a statement in The Digest referring to De Forest Phonofilm was incorrect, in that the Weston Theatre was closed for about a year, prior to any new installation. The De Forest Phonofilm Equipment was repurchased back from the Manager of the Weston Theatre, at the time that theatre was closed.

In the issue of February 13th, page seven, we published the following correction, "The Weston Theatre, Weston, Ont., we are informed by Mr. Jules Levine, whose company handles De Forest Equipment, has been closed for about a year and that prior to its closing his company purchased back the equipment which had been installed."

On February 17th, 1932, by registered mail we received a letter from Mr. Levine pointing out that "an injustice had been made to De Forest insofar as the inference was that De Forest was not satisfactory."

It was not the intention of The Digest to make any such inference in its publication of the story in the issue of February 6th, and following Mr. Levine's telephone communication, The Digest published a correction of the statement as it appeared in the issue of February 6th, and in accordance with the facts as given us by Mr. Levine at that time.

We again bring to our readers attention our desire to correct any inference in connection with the article in the issue of February 6th, which may be construed as derogatory to De Forest Phonofilm, and sincerely regret the alleged injustice in this published statement.

(Special to The Digest from Winnipeg)

A bill to provide Saskatchewan joining with other Canadian provinces in the appointment of a joint Motion Picture Censor Board will be considered in the Legislature, Hon. J. A. Merkley, Minister of Labor, states. At the present time the Saskatchewan Censor Board consists of one person, A. D. Gordon, whose office is located at Winnipeg.

It is now proposed, according to Mr. Merkley, under whose department the Censorship Board comes, to seek power from the legislature to join with other provinces in appointing a joint Board of Censors which shall have the power to permit the exhibition of, or prohibit any film or slide which it is proposed to use or exhibit in any of the provinces represented on the joint Board.

THE NEW YORK TIMES recently had an editorial headed "Movies For Children" and it called attention to the "epidemic of horror pictures sweeping the Cinema Field." The editorial finished with, "By the time organized protests for the benefit of the innocents have been lodged the astute movie producers will have dropped them and substituted a fresh type."

"Levinsky" (Kingfish) got the decision over Dempsey, at the Chicago stadium in a battle which was supposed to be a forerunner of Jack Dempsey's comeback. The "Levinskys" all appear to have a fighting spirit sufficiently virile to meet world champions, and not least among these "Levinskys" is "Mine Boy Alex," son of one of the owners of the Dominion Printing Company, well-known to the screen trade in Toronto.

As Sophie Tucker took her bows after "Red Hot Mama", the Palace Theatre stage, New York, burst into flames and in the stampede for exits, several were seriously injured.

The Board of Trade of West Kildonan, a thriving residential suburb adjoining the north of Winnipeg, is taking steps to secure the erection of a motion picture theatre, within the municipality. Alex. Musker, President of the Board, at the last meeting of the board held February 13th, reported progress was being made with the project; and the special committee stated that negotiations with a prominent Motion Picture house constructor were nearing completion.

So that young Canadians, and particularly Manitobans, may acquaint themselves with the famous Red River jig and its lesser historic companion, the "taptoe," a movement is now under way to have talking pictures made that will glorify these dances.

Andrew Mulligan, Winnipeg, original publisher of the dances on the music sheet, states that he is negotiating with a well-known recreation association with a view to having the two famous steps the subject of a talking motion picture. This, he said, could be a fine educational feature in the teaching of folk dances to Canadian children.

POSITION WANTED

Projectionist, grade "A", five years' experience with sound. Will work as first or second operator. Married.

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PROJECTIONIST - MANAGER

Sound, accounting and advertising experience. Thirty-two, married, sober, strictly business. References. Locate anywhere. Salary and percentage.

C. ORSER

307 GLENLAKE AVE. - TORONTO 9, ONT.

The third attempt within a year, on the life of Wally Woolridge, Ex-President Local 348, B.C. Projectionists Society, leaves "Wally" still "alive and kicking"

Allied States Association of Motion Picture Exhibitors

Present Eight Major Problems for Convention Consideration

"Eight major problems confront the industry in its various operations. We call these problems to your attention in sequence of their importance to the independent exhibitor, as follows:

First. Obnoxious, unreasonable protection being foisted on independents by producers and circuits.

Protection has long prevailed in this industry to some extent, but the unreasonable protection that is now crammed down the throats of independent exhibitors by producer-owned circuits was introduced in this industry with the thought in mind that protection could prepetuate monuments in the way of lavish, expensive theatres, that have been built at an overhead that the industry can never absorb through money coming in at the box-office of various theatres of the United States; even with this unfair protection producers are now finding that their circuits are operating at a tremendous loss. This, in our opinion, is brought about solely through the inability of the producer circuits to properly operate theatres. This industry was primarily successful through personal contact, which is today completely ignored in first-class theatres by virtue of the fact that they are all owned and operated by producer circuits, with a total lack of personality or contact.

Second. Unfair and unreasonable percentage policy and playing arrangements as now practiced by several of the major producing and distributing organizations.

Third. The exceedingly poor quality of product now being delivered by the producers to the theatre owners of the country.

Fourth. *Elimination of producers from the exhibition end of the motion picture business.* Allied States believes that the producers invasion of the exhibition field does more harm to this industry than anything else. Allied believes this industry will not and cannot be stabilized until producer-owned circuits are. entirely disbanded and theatres restored to independent individuals who know how to conduct theatres and have nothing to detract from operation of theatres at a profit, whereas the producers, instead of confining their activities to the production of worthwhile product, have their attention and ability divided between production and the box office receipts of their own theatres.

Allied is going to do everything within its power to drive producers out of the exhibition end of this business and don't forget, we have the same right to drive them out now as they had to drive independents out when they invaded their end of the business and encroached upon their rights.

Fifth. Legislation—The industry is being threatened in over two-thirds of the states through various tax and other legislative measures. These taxes and other obnoxious legislative acts can only be defeated through the combined efforts of independent theatre owners. Allied is opposed to any taxation that will curtail profits of theatre owners.

Sixth. *Compulsory block booking* always has been a bugaboo in the industry, and always will be until it is completely eliminated, thereby giving to the individual the right to purchase pictures that he in his own mind thinks are suitable for his own particular patronage, and not compelling him to play a lot of sophisticated, society trash in suburban communities when his patrons want action pictures.

Seventh. *The double feature evil,* if allowed to continue will wreck the business entirely. Allied States is for complete elimination of double feature programs in any theatre anywhere in the United States.

Eighth. *Music tax and copyright protective bureau* are two sore spots in the mind of every theatre owner, and something constructive should be worked out at once and for all to eliminate these evils, or at least have suitable amendments passed by the national body of law makers that will remove the unfairness of the present copyright laws."

Observations

(Continued from Page 6)

NINE THEATRES removed their headquarters from Toronto to the Ontario towns in which they are situated.

S. Crafton is the signature as Secretary, to the nine by-laws providing for the removal of the following theatres: Model Theatre Ltd., New Toronto; Leamington Theatre Ltd., Leamington; Kent Theatre Ltd., Wallaceburg; Gem Theatre Ltd., Smiths Falls; Victoria Theatre Ltd., Preston; Savoy Theatre Ltd., Port Colborne; Rex Theatre Ltd., Kitchener; Peterboro Theatre Ltd., Stratford; and Monarch Theatre Ltd., Cobalt.

Arthur Cohen informed the press that these theatres were only "remotely connected with the Famous Players," but the Theatre Holding Corporation, operating these theatres is partly owned by Famous Players Canadian Corp., which purchased these theatres some time ago, as a part of the Allen chain. The "holding company" is the usual proceedure in film enterprise.

A meeting in Washington, D.C., admitted by Mr. Crafton, it is said, occasioned some surprise to the shareholders of Famous Players Canadian, although the Toronto Telegram reports that Mr. Crafton stated that the majority of the shares were held by United States interests.

It is true that Paramount-Publix absorbed the largest portion of Famous Players Canadian shareholders, but there is still a Famous Players Canadian Company, and the Canadian shareholders were not informed of any proposals to pass the by-law removing the theatres' headquarters from Toronto.

Reports later on in the press announced that the removal followed certain taxation by the Department at Toronto. But what Canadian shareholders of Famous Players would like to know is why the meeting in Washington, D.C., and why they were not informed of this action; and whether those in control of Famous Players are intending to further disregard the act governing the operation of Limited Companies in this country; and in the "removal" process, if the intention is not to remove the "rights" of the remaining Famous Players shareholders by removing the Canadian Company, through a policy introduced in the removal of these theatres recently?

Having as they believe successfully managed to deprive Canadian shareholders of $23,000,000 investment value, the game of the "freeze out" continues, until Public Opinion generally will demand the much needed Famous Players Theatre deal investigation by the Government.

"Emma" with Marie Dressler, the M-G-M "God bless her star," blessed Loew's, Toronto with such Box Office receipts that another week was a necessity

Toronto Theatres

LOEW'S—Manager Jules Bernstein — A Metro-Goldwyn-Mayer production, "Emma", starring Marie Dressler, supported by an excellent cast, consisting of Richard Cromwell, Myrna Loy, Jean Hersholt, John Miljan, and Purnell B. Pratt. When Mrs. Smith dies giving birth to her fourth child, Ronnie, Emma, maid-of-all-works in the Smith's household, takes over the responsibility of being housekeeper and mother combined. She lavishes all kinds of affection on the four young hoodlums, but is particularly fond of Ronnie, whom she loves as her own son. The Smith family ascend in the social and financial scale, and the children forget about the gratitude they owe to Emma. Emma decides to take a holiday and go to Niagara Falls, but at the station can't make up her mind, as she hates to leave the family, feeling that they cannot get on without her. The father, Jean Hersholt, decides to go with her, and they are married in Niagara Falls, much to the chagrin of all the children except Ronnie. When Hersholt dies and leaves all the money to Emma, the family contest the will, and not being able to break it, bring a charge of murder against her. Emma is put on trial for her life, but receives a telegram from Ronnie, that he is returning to help her. However, she is acquitted, but to mar her happiness, receives a wire that Ronnie has been killed. Heartbroken, she divides the money among the three children, who really want her to stay now. She leaves and finds a position with another family, and asks to have the youngest baby named Ronnie. Thus she finds happiness again, by mothering the children. Directed by Clarence Brown.

TIVOLI—Manager James Lynch — "The Man of Mayfair," a Paramount British picture with the British star, Jack Buchanan, supported by Joan Barry, Ellaline Terris, Nora Swinburne and Warwick Ward. Buchanan is an English Lord, who falls in love with an actress, but the trouble arrives when the mother of the girl thinks that she should marry in her own station. However Jack proves his worth, and the mother finally consents to the match. The acting is very good, but the story weak. Directed by Louis Mercanton.

UPTOWN—Manager Tom Daley — "Suicide Fleet," with Bill Boyd, Robert Armstrong. James Gleason and Ginger Rogers. Three pals, all fall in love with the same girl, Ginger Rogers, but she seems to favour Bill more than the others. When war is declared they all join up with the navy, and have some very exciting escapades with German submarines and gun ships. They have some thrilling adventures aboard a ship, on which they are disguised as Germans, in order to secure information from German submarines. Bill is always getting his pals out of the scrapes, that they are constantly falling into. After sinking two submarines, their own ship sinks and they are picked up by an American warship. They return home, at the close of the war, and Bill and Ginger are brought together again. An R.K.O. Pathe picture, directed by Albert Rogell.

IMPERIAL — Manager H. V. Knevels — William Powell in "High Pressure," with Evelyn Brent, Geo. Sidney, Evalyn Knapp, and Guy Kibbee. This is a comedy of high pressure salesmanship, with William Powell as the promoter of a company to produce synthetic rubber. After getting the company started the inventor of the synthetic rubber cannot be found, and when he is finally found, it is discovered that he is a madman, and his idea not at all plausible. Powell is in danger of being put in jail, but is saved when a large rubber company buy them out. William rushes down to the pier, in time to get his sweetheart who is going to be married to a South American gentleman. He tells her the good news, and promises only to enter sound business dealings. A Warner picture, directed by Mervyn Le Roy.

SHEA'S—Manager Jerry Shea — "Compromised," a First National production, with Ben Lyon, Rose Hobart, Juliette Compton and Claude Gillingwater. The usual story of a wealthy man's son, who marries a poor girl and is disowned by his family, only to be forgiven when his father sees his grandson. And of course there is the wealthy girl who makes it very hard for the poor wife to retain her husband. But everything is worked to a satisfactory conclusion when Ben Lyon, the wealthy boy, forsakes his father, to return to his wife. Directed by John Adolfi.

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Round About the Studios

Five M-G-M Features to Be Produced Shortly

Announcement from the Culver City studios of Metro - Goldwyn - Mayer states that five new pictures will go into production shortly. They are as follows: "Reunion in Vienna," an Alfred Lunt - Lynn Fontanne play; "Letty Lynton," a Joan Crawford vehicle with Nils Asther; "Night Court," directed by W. S. Van Dyke, with Walter Huston; Ramon Novarro's next starring feature "Huddle"; and "Footlights" with Buster Keaton.

Horton Given Another Role

Edward Everett Horton, who has been alternating between the stage and screen, has been given a very interesting role in the M-G-M production, "The Truth Game." Horton takes the part of a business man, who is Robert Montgomery's chief rival for the hand of the heroine. It is a comedy-romance of London social life.

"Behind the Mask" National Release, Feb. 26

Columbia Pictures' "Behind the Mask," adapted from the story, "In the Secret Service," Jack Holt's latest starring vehicle, will have its national release February 25. This will be the company's second offering for the month. Constance Cummings plays opposite the star. Other members of the cast include Claude King, Bertha Mann, Edward Van Sloan, Willard Robertson and Clarence Barton.

"Jack's the Boy" Gainsborough Picture

Walter Forde starts production on the tentatively titled "Jack's the Boy", the new Gainsborough musical, at Islington early this week. The story is by Jack Hulbert and Douglas Furber, scenario by Walter Lipscomb (who also wrote the lyrics), and music by Vivian Ellis. Leslie Rowson will be at the camera, and the cast so far fixed is as follows: Jack Hulbert Cicely Courtneidge, Peter Gawthorne, Francis Lester, Ben Field, and O. B. Clarence. This will be the first musical picture in which Jack Hulbert and Cicely Courtneidge have co-starred.

Asther Added to Cast Of "The Truth Game"

Nils Asther has been added to the cast of "The Truth Game," in production at the Metro-Goldwyn-Mayer studios under direction of Jack Conway, who recently completed "Arsene Lupin."

Robert Montgomery is the star of this adaptation of Ivor Novello's successful stage play and in the supporting cast are Nora Gregor, C. Aubrey Smith, Heather Thatcher and Edward Everett Horton.

Barris in Universal's "Cohen & Kelly" Picture

Harry Barris, one of the features of "The King of Jazz" and "The Spirit of Notre Dame," has been added to the cast of "The Cohens and Kellys in Hollywood." He will sing the song, "Where Are You, Girl of My Dreams," which is now such a rage on the radio. The scenes were taken in the Cocoanut Grove which was turned over to the Universal company for twenty-four hours last week.

M-G-M to Film "The Harbourmaster"

Metro-Goldwyn-Mayer has acquired motion picture rights to William McFee's best-selling novel, "The Harbourmaster," according to an announcement from the film company.

"The Harbourmaster" was the selection of the Literary Guild for January. McFee's other novels include "Casuals of the Sea," "Pilgrims of Adversity" and "Captain Macedoin's Daughter."

Tom Mix Feature Nearly Completed

Tom Mix's first picture, "Destry Rides Again," will be finished some time this week. During the last week, Ed. LeSaint, John Ince and Charles K. French were added to the cast. On Washington's Birthday, Mix will start his second picture, entitled "Death Valley," by Jack Cunningham and M. Stanley Bergerman. Al Rogell will direct.

Rolfe Sedan, dancing comedian of musical comedy fame, has turned to character roles, and plays one of the politicians in "The Wet Parade," Metro-Goldwyn-Mayer's picturization of Upton Sinclair's well-known novel.

Sedan came to pictures from the stage some years ago, to score in "The Broadway Melody."

"Forty Winks" New Hal Roach Production

Production is scheduled to start February 15 at the Hal Roach studios on the latest rib-tickler for Laurel and Hardy, titled "Forty Winks." As is customary with the two comedians, they will divulge none of the details of their story.

James Parrott, who has directed Laurel and Hardy in their last four comedies for Metro-Goldwyn-Mayer, the latest of which is "Monkeydoodle," will direct them in "Forty Winks." No supporting cast has as yet been signed.

"Night World" Final Title

"Night World" has been decided upon by Universal as the releasing title for the big night life picture which in the studio has been called "Night Club." To the all-star cast, headed by Lew Ayres and Mae Clarke, Carl Laemmle, Jr., last week added Huntley Gordon, Rita Flynn, Harry Wood, Arletta Duncan, Sam Blum, George Raft, Hedda Hopper, Florence Lake, and Jack La Rue.

Buck Jones Production Enters First Run Class

"High Speed," the latest Buck Jones production soon to be released, marks an innovation in the series made by this popular outdoor star for Columbia. Unlike its predecessors it is not an outdoor action story with a Western background, but a high class fast moving drama with expensive production values. Buck Jones, cast as a racing automobile driver, deserts for the first time his sombrero, wooly chaps and his horse Silver.

Evening News Picks Six Best

The London Evening News in picking the six best box office attractions in England during 1931, has placed Columbia's "Africa Speaks" second among the winners of the year.

Arthur W. Jarratt, who does the booking for the 320 picture houses of the Gaumont-British Corp. in Great Britain, did the selecting for "The Evening News." The complete list follows: "Whoopee," "Africa Speaks," "One "Plunder," "Hell's Angels," Heavenly Night" and "Trader Horn."

British Columbia Legislation likely on British Film Quota

Ann Harding

Star Names are sweeping mid-winter grosses to lofty peaks and Ann Harding in lights is big with attraction punch. Miss Harding's new production is vital drama, superlatively cast, smartly dressed and presents her in a role the vast Harding public will relish.

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